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AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo. sec. xxxvi.*

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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THE Promenade Concerts at the Lyceum thrive prodigiously; the visitors may be counted by hundreds. Though we denounced quadrilles in a former number, we cannot question the worldly wisdom of the management; and when we contemplate the gratification that the lighter music seems to afford to a very large portion of the audience, it appears selfish to sneer at the means that produce it. Musard is a giant when compared with Weippert and Collinet. His quadrilles are characterized by great ingenuity and novelty of effect, and put in requisition all the resources of a modern orchestra. We may particularize the Swiss echoes; where the horn, oboe, or flageolet performs fragments of an air resembling *Kitty Clover*, and is echoed *dans le lointain* by a compeer; also the musical-bells and a *finale*, where the gentlemen of the orchestra exhibit their versatility by joining in a vocal accompaniment.

As for Strauss and Länner, they turn our heads. In Germany they are all but deified; and have gone far to establish the creed that the great destiny of mortals is to waltz; if with a partner, so; if without, still to waltz. Länner was Strauss's master; the pupil has the greater name, but we much prefer the former. Their style is very similar; much of its charm is owing to two expedients, suspension and syncopation; and the regular accent being always preserved by the basses, the effect is certainly very piquant. Their compositions have a regular symmetrical plan—a short introductory movement; during which the cavalier is supposed to be complimenting his partner, and maturing his Iambic ideas; then the waltz itself, generally in four or five movements, skillfully contrasted, and wound up by a *coda accelerando*, being a sort of recapitulation of the whole. Each piece lasts about ten minutes; being the time during

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which a sober person is thought capable of spinning without nausea or prostration.

We will give an anecdote of these great men, without vouching for its authenticity. They were both engaged to play at some festival in Vienna, and were directed to perform alternately on the understanding that a prize would be adjudged to the most successful. The palm of superiority was long disputed—Länner at length played a waltz of such exquisite beauty, that the scale appeared to be turning. Not so however. Strauss, now fully put upon his mettle, retorted with a strain of such ecstatic and soul-enthraling loveliness, that Lanner saw it was all up; and he and his troop, one and all, urged by an irresistible impulse, flung aside their instruments, and started off in pairs to the rhythm of the victorious orchestra.

We are still of opinion that there is hardly a fair share of classical music. It is superfluous to counsel any change while the tide of success is on the flow; should it be found ebbing, we would recommend the adoption of the Valentino plan before mentioned, namely, the giving every alternate night a treat of a severer character, one part to consist of an entire symphony by some great writer, and the remainder of first-rate overtures and concertos. The execution of the band is perfect, and gives earnest of what might be expected of them on great occasions.

MOZART'S REQUIEM.

Few persons are aware of the several contradictory accounts abroad respecting the production of this last great work of Mozart's, *The Requiem*, which he left unfinished, and which is said to be completed by Sussmeyer.* M. André, the music-seller at Offenbach, published in 1827 an edition of this work, collated with the original sketches, then in the possession of Mozart's widow, to which he added a preface, extremely interesting, and containing the most explanatory account of the portion in which it is said Sussmeyer had a hand; with observations by himself.

Of the *mysterious* part of the story, the following appears to be *nearer* the truth than any other I can find. It was about the middle of the year 1790 when Mozart's physical powers were evidently rapidly declining under the efforts of his mind; and during the progress of several operatic works he had then in hand (among which it is not improbable to suppose may have been the *newly-discovered* opera, "*Zaïda*," which he also left unfinished), that he one day received a letter from an unknown person, requesting to know the terms for which he would compose a Requiem, on which he was to exert his utmost genius; also, in what time it would be completed. The reply of Mozart is *supposed* to have been *one hundred ducats*—but this is not certain. Soon after a stranger called to see Mozart, but would not give his name, and ordered the *Requiem*, paying, as it is conjectured, *fifty ducats in advance*, stating at the same time that he would call from time to time, and receive the various pieces as they were finished. Mozart, who was all imagination, and labouring under a melancholy impression, fancied, from the mysterious manner of the stranger, that he had not long to live. The stranger called several times, and received various pieces as they were finished. Soon after, Mozart received orders from the emperor to attend his coronation at Francfort and Prague; consequently the *Requiem* did not proceed so rapidly as was wished; but in order to fulfil his engagement with the stranger, the emperor, and the managers of the theatres he was writing for, he sat up night after night in order to complete the various works, particularly the *Requiem*, until at last, from the enervated state of his frame, he became im-

* See Von Nissen's *Life of Mozart*, published by the widow of Mozart.

pressed with the idea that he was writing it for himself. This he often mentioned to his wife, which she confirms. His friends seeing that this unceasing work of the mind was killing him by inches, as a last resource, (by the advice of Madame Mozart) were compelled to take the manuscript away from him, as he would work at it so incessantly as to be frequently taken to his bed in a fainting state.* Soon after, while at Prague, he took to his bed entirely. One day he called to his wife, and, as a last request, begged she would let him see the *Requiem* once more; which being given to him, he said, "Did I not say I was writing it for myself?" In a few days he was no more. Prague owns his remains; but no one can point out his grave—not a stone marks the spot where he lies. "*O tempora! O mores!*"

M. André states, in his preface to the work, published in 1827,—“In presenting to the public this new edition of the *Requiem*, I feel called upon to state by what means I came into possession of the documents employed in the publication, and the reason of their being made public. In an edition of the works of Mozart, given by me in 1800, I was anxious to obtain the most correct copy possible of the celebrated *Requiem*; and for this purpose applied to his widow for a sight of the original manuscript, for the purpose of collation. The following was the answer to my application:—

“Vienna, Nov. 26th, 1800.—I am sorry to say that it is not in my power to procure you a sight of the *whole* of the original MS. of the *Requiem*. Dr. Sorts-chen, who resides here in the *Tuchlauben*, delivered it to the *Anonymous*, and I had no other resource than to compare my copy of Breitkopf's edition with that in the hands of Abbe Stadler. The consequence is, that mine is not only more correct than any other, on account of its containing the *improvements* of the Abbe's masterly hand, but may be said to exceed in correctness the original itself. * * * Possessed of this, you will feel justified in publicly announcing your piano adaptation as having been collated with the original.

“I said that my copy was more correct than the original; for, between ourselves, you must know that the *whole* of the composition was not from the pen of Mozart, particularly many of the middle parts; and therefore you will not have to be scandalized at the defects which were found under his name in the original MS. As a token of my regard, I will do something more:—I send you the *Dies iræ*, *Tuba mirum*, *Rex tremendæ*, *Recordare*, *Confutatis* and *Sanctus*; and confide to you the following secret:—that the originals of all the parts preceding the *Dies iræ*, *Tuba mirum*, *Rex tremendæ*, *Recordare* and *Confutatis*, Mozart composed only the principal parts, but of the middle parts little or nothing; these were added by another person. But in order to avoid the appearance of a different handwriting in the MS., the same individual copied the *whole* of the work of Mozart, together with the parts he himself composed. You are now in possession of all the particulars respecting the share that Mozart had in the *Requiem*; I have told it you without reserve. The *Sanctus*, which I send you, is in the original handwriting of the person who composed this movement, as well as the rest. Hence it is that the middle parts of the pieces which I send you are *different from those in the Breitkopf copy*; they are, with the exception of some little improvements, the same as the originals delivered to the *Anonymous*. The person who completed the work must have done these parts twice over; and, therefore, you have it at your option to choose between them. The *Sanctus* is entirely from the hand of him who completed the other parts; but of the rest, only such portions as are encircled by a pencil mark. You may therefore assert with truth, that your piano adaptation is made directly from the original of six of the movements (the *whole Requiem* consisting of twelve). The pieces I enclose you are as follows:—1. A *Capriccio*, which I beg you to return to me. 2. The corrected copy of the *Requiem*. The original MS. of the six above mentioned pieces of the *Requiem*, which I also beg you to return to me.

(Signed) C. MOZART.”

The packet (continues M. André) containing these papers, was received January 26th, 1801. They were as follows:—First, a copy of Breitkopf's edition of

* It was during the progress of the *Don Giovanni*, his finest theatrical work, that he was first taken with these fainting fits.

he *Requiem* in score, in which the Abbe Stadler had designated by the letters M. and S., the portions of the work by Mozart, and the additions by Sussmeyer. These letters were in common pencil marks, and the figured bass accompaniments by the Abbe in red pencil (the latter is entirely wanting in the printed copy). These marks had been afterwards written over in red ink, in order to preserve them; and in some places traces of the pencil marks are still visible, as may be seen in the copy, which is still in my possession. Besides this, on the back part of the title page there is the following memorandum, in the handwriting of Counsellor Nissen:—" *Hostias, Sanctus, Benedictus, Agnus Dei, down to the repetition by (S) Sussmeyer.*" Second, Mozart's original sketch in score, from p. 11 to 32, containing five numbers,—1. *Dies iræ*; 2. *Tuba mirum*; 3. *Rex tremenda*; 4. *Recordare*; 5. *Confutatis*. At the period in question, I compared the Abbe Stadler's marks with the copy, and regret that I did not take a fac-simile before returning the MS., I therefore made my adaptation without taking advantage of these marks, as the manuscript was confided to me under the seal of secrecy, and as I did not consider myself authorised to allude to the question of the rumours then in circulation, relative to the authenticity of the *Requiem*. In the year 1825, the question respecting the authenticity of this work, was again agitated in Godfrey Weber's periodical work, *Cæcilia*, but still I did not think myself justified in making public the facts confided to me by the widow of Mozart. Therefore when this gentleman applied to me for information on the subject, I still deemed it right to withhold it for the reasons assigned above. Shortly afterwards, however, I received the following letter from the widow:—

" My Dear Sir,—I think it advisable under circumstances, finally to set at rest the agitated question of the authenticity of the *Requiem*. I think this will be most effectually done by publishing the copy of the work I formerly sent you. It might be given in two different types, in order the more distinctly to point out the parts of the work belonging to my late husband, from those added by M. Sussmeyer. Yours, &c. (Signed) C. NISSEN."

In consequence of the authority thus received, I proceeded with the edition of the *Requiem*, now presented to the public, which is a faithful copy of the one above mentioned; which besides the Abbe Stadler's figured bass, contains the indicative marks M. and S. of the different pieces belonging to Mozart and Sussmeyer. Not satisfied with this, I sent my son to Vienna, for the express purpose of comparing my copy with that in the possession of the Abbe Stadler. The variations between the two copies are but few, and are carefully marked in the present edition, which I therefore trust will render it as complete as could be desired. Thus much in general; for the rest, I have to offer a few observations upon single passages in the *Requiem*. First, of the *Kyrie*; it is evident that this, like several of the other parts, was rather a sketch than a complete piece, and which it was reserved for Sussmeyer to finish. The words of Sussmeyer are as follows:—

" Of the *Kyrie*, the *Dies iræ*, and *Domine Jesu*, Mozart entirely completed the four vocal parts, together with the fundamental and figured bass. But with respect to the accompaniments, he only introduced a motivo here and there. In the *Dies iræ*, his last verse was *Quæ resurgat ex favellâ*, which he left in the same state as the pieces just mentioned. Beginning inclusively with the verse '*Judicandus homo*' of the *Dies iræ*, the *Sanctus*, the *Benedictus*, and the *Agnus Dei*, were entirely composed by myself.

" With respect to the *Tuba mirum*, (continues M. Andre) I have been assured by the Abbe Stadler that it was written for the trombone, and not for the bassoon as it now stands; and if I recollect right, it stood so in the MS. of which I spoke above; but as my object was merely to give a piano adaptation, I did not take such particular notice of the passage; but as far as my memory serves me, my impression is that it was written for the trombone. I also find that several bars of this movement are by Sussmeyer. The *Hostias*, in the collated copy, is marked as belonging to Sussmeyer, which seems further confirmed by the note of Counsellor Nissen on the blank page, as mentioned above. But the Abbe Stad-

* Mozart's widow had been since married to Counsellor Nissen of Saltzburgh.

jer affirms that the outline of this piece was also by Mozart, and has backed his assertion by proofs that, to me, are satisfactory, and in my edition the passages will be found marked accordingly. With respect to the two other numbers following the *Lacrymosa*, I feel assured that they are nothing else than former compositions of Mozart, introduced to fill up the *lacuna*. These my surmises seem confirmed by the following particulars, relative to the origin of this extraordinary composition. As to the mysterious part of the story respecting the *Requiem*, I must say, from the very beginning, I was always sceptically inclined, and felt convinced that time, the great resolver of mysteries, would also throw light upon this.

About the time that the widow of Mozart first sent me the papers in question (continues M. André), I also obtained another document, by which it appears, that in March, 1792, a short time previous to the death of Mozart, Frederick William II., of Prussia, a well-known amateur and admirer of the art, had received a copy of the *Requiem* from Vienna, through the hands of his ambassador, for which the sum of a hundred ducats had been paid. I have frequently been tempted to believe that this circumstance gave occasion to the romantic tale of the mysterious order for the *Requiem*, and the one hundred ducats paid for the same. In the mean time, no further notice was taken of the story, either by the widow of Mozart or myself, and it was suffered quietly to drop into oblivion. It was only in the spring of 1826, that the more credible account came to my knowledge.

"Being on a visit at Amsterdam, I met with M. Zaurzel, a performer on the oboe of some note, who had formerly filled a place in the band of the Count of Waldsek, who resided at the Castle of Stubbach, nine miles from Wiengrisch-neustadt. He assured me that this nobleman was the real *stranger* who gave Mozart the order for the *Requiem*, and that it was his steward who fulfilled in the summer of 1790, his master's commission, by paying down the stipulated sum, which however, he understood to have been *fifty* ducats only; the conditions were that the composition was to be finished with the greatest dispatch, and as being considered the exclusive property of the purchaser, was *not to be published*. After the death of Mozart, Sussmeyer, who was a friend of the family, was requested by the widow to examine and put in order the posthumous papers of Mozart, which, as was well known, were in an extremely confused state. On proceeding with his task, he also found an unfinished MS. of a *Requiem*, and upon his inquiring more minutely respecting it, the widow recollected that it was the same that had been ordered of her late husband, and was not yet paid for.* She begged Sussmeyer to complete the work. The following letter, in answer to some questions put by me, will throw more light upon this subject:—

"Amsterdam, July 25th, 1826.

"My dear André—You ask me how the name of the Count Waldsek is written; all I can say in reply is, that never having seen his signature, even to those pieces of music which he passed off as compositions of his own, I write his name merely as I have been accustomed to pronounce it. It was in August, 1779, that that I was engaged by the count—it was immediately after the death of the countess. A young man who was in the service of the count as violoncellist, and who understood something of composition, informed me that the latter was composing a *Requiem* to the memory of his late wife, and had already far advanced in the work. He took me one day to the count's study to look at the MS. I examined it minutely, and found that, as far as the *Sanctus*, the handwriting was of a very neat kind, and the *whole score was complete*. I took particular notice of certain passages for *basset horns*, and afterwards told the count that these instruments could not be procured in Neustadt; his answer was, that when he had completed the whole of the *Requiem*, he would order the *basset horns* from Vienna.†

* This seems a contradiction, according to the previous statement of M. Zaurzel, but as I have before stated, the probability is, that fifty ducats were paid on the order being given, and that the other fifty were to have been paid on the completion of the work.

† *Corna di Bassetto*, the *Baritone*, *Crombone*, and *Corno Inglese*, are all instruments of the same genus, and whose rich and imploring tones are very effective in an orchestra. Those who have heard the beautiful solo on the *Corno Inglese* in Rossini's overture to *Guillaume Tell*, may understand the character of the *Basset horns*.

"The following October I went to Vienna. You know that, in the meantime, Mozart composed the *Zauberflöte* and *La Clemenza di Tito*, and entirely laid aside the *Requiem*. The coronation of the Emperor at Francfort and Prague demanded his presence at both these places; and in the latter city, as is well known, he fell ill and died. The house was all confusion in consequence; Sussmeyer, the friend of the family, was desired to put in order a quantity of music which lay in a confused heap in the room where Mozart expired. Among these pieces was a *Requiem* in an unfinished state; and when Sussmeyer inquired what *Requiem* this was, Madame Mozart recollected that a person had ordered such a composition of her husband, and paid in advance the sum demanded for it, receiving the different movements as they were finished off from time to time, but having been disappointed in several of his visits, and finding nothing ready for him, he did not call again for a considerable time. You may well suppose why the good Count came no more after Mozart's death, for then the secret would have come out, and he would no longer have been able to pass himself off among his people as the composer of the *Requiem*.

(Signed)

"ZAUERZEL."

"The above account strengthens me (says M. André) in the conjecture that Mozart, in order to fulfil his engagement, and expedite the work at a time when he was busily engaged, had made use of some sketches of a former *Requiem*, which he had never finished, and introduced them in the present work. This was no unusual practice with him; for instance, in the Grand Mass in C minor, which he commenced in 1783, and left unfinished, the parts thereof he afterwards worked up in his cantata, *Davide Penitente*; I think I am not wrong in my conjecture, that the pieces thus introduced into the new *Requiem* are antecedent to the *Tuba Mirum*, which finishes in the bass solo with the bassoon (*trombone*) obligato; for it is only after this passage, and at the entrance of the tenor solo, '*Mors stupebit*,' that I recognise those enchanting sounds which so peculiarly characterise Mozart's latter compositions, but which I miss, more or less, in all the preceding ones, the admirable introduction excepted. This transition, at least to my ear, is very perceptible, not less so than the passage to the part supplied by Sussmeyer, whose work, as we have seen, begins exclusively from the eighth bar of the *Lachrymosa dies illa*. And should it be maintained that the two following movements, the *Domine* and the *Hostias* belong to Mozart, yet, in accordance with my above-mentioned supposition, I cannot help thinking that these are but some of the earlier productions of a master, whose latter skill was of so much more finished a kind, and that after his death they were employed for the completion of the *Requiem*.

"From February, 1784, Mozart entered whatever he composed in a Thematic Catalogue, which was published by me in 1805. That it was not unusual with him to enter such subjects as he had merely sketched out, is proved by the air No. III., of which I possess the original manuscript. It is merely a sketch in score, done in Mozart's usual manner. His plan was to write down fully the part for the voice and instrumental bass; but of the other part only occasionally to introduce the motifs. With respect to the method followed by Sussmeyer, in the completion of the *Requiem*, I cannot but think that the account given me by M. Zaurzel is much more creditable than that stated by Breitkopf and Hartel. It is evident that it would have taken Mozart much less time to finish the passages himself, than to have entered into all the explanations with Sussmeyer necessary for their completion, as he would wish us to believe. I feel sure that every experienced composer will agree with me in this view of the subject."

Having thus far stated M. André's opinion on this interesting question, with the documents he produces, I shall now give an "Extract of a letter from M. Sussmeyer, Kapelmaster at Vienna, to Messrs. Breitkopf and Hartel, dated September 8, 1800; the original of which is (or was) in the possession of Fayolle:—

"You are aware, gentlemen, that to me was confided the task of finishing the *Requiem* of Mozart. I will give you a detail of the circumstances by which I was led to undertake it. The widow of Mozart foresaw that the works of her husband would be objects of public interest. Death having surprised him in

the midst of his labours, many composers were engaged to put a *finishing* hand to the work; but no one dared to compromise his talents by venturing a competition with the genius of Mozart. At last I was applied to, as it was known that I had executed and sung over with Mozart, several pieces of this composition; that he had often talked over the subject with me, and had communicated to me his ideas relative to *that part of the accompaniment which still remained to be added*. I have done my best, and shall be fully rewarded if the connoisseur shall find in my work any portion, however small, of the immortal genius of Mozart. The pieces which Mozart had almost completed, are, the *Requiem æternam*, the *Kyrie*, the *Dies iræ*, and the *Domine Jesu Christe*. The four parts for the voice, and the bass of these four pieces are entirely from the hand of Mozart; but only the *motivi* of different parts of the accompaniment was written. The last couplet of the *Dies iræ* composed by him, is that beginning *Quid resurgat ex favella*. From the couplet, *Judicandus Homo reus*, the remainder of the *Dies iræ*, the *Sanctus*, the *Benedictus*, and the *Agnus Dei*, belong exclusively to me; but in order to give more uniformity to the work, I took the liberty of repeating the *fugue* in the *Kyrie*, at the couplet '*Cum Sanctus*.'

This letter of Sussmeyer's is somewhat contradictory and inexplicable; but let us analyse the *Requiem* itself, and *if possible*, trace by internal evidence what movements are the composition of Mozart, and what are the *additions* by Sussmeyer. It appears to me that Sussmeyer's mode of proceeding and statements are somewhat contradictory, and does not agree with the statements in Zaurzel's letter to André. Sussmeyer had ample opportunities to have withheld from the knowledge of the widow, as well as the musical world, what *sketches* Mozart may have left unfinished relating to this celebrated work; and it is not at all improbable that he wished the world to believe that he has had more to do with the *Requiem* than he really has; and upon internal evidence, it is almost *impossible* he could have been the author of the movements he lays claim to.

The *Requiem* opens in D minor, with the slow and mournful tones of the *Corni de bassetto*, mingled with the notes of the bassoon, in a strain of bewailing harmony that strikes to the soul at once; no one can listen to it without being excited to tears. At the eighth bar the *Requiem æternam* is commenced by the bass voices, followed by the tenors, next by the altos, and lastly by the sopranos, in the *fugued* style. At the words *Te decet hymnus*, a magnificent rolling counter-point is commenced by the orchestra. At the *Dona eis* the basses again introduce the *Requiem æternam*, the *Dona eis* being again brought in as a second subject on the rolling passage before mentioned. The second movement is the *Kyrie* in double *fugue*; it is commenced by the basses on the words *Kyrie Eleison*, the altos falling in on the words *Christe eleison*, being the second subject; on another striking passage, the sopranos take up the *Kyrie*, which is followed by the tenors on the words *Christe eleison*; the whole of this movement is in fine double *fugue*.

The *Dies iræ* next commences in a movement full of terror and dismay, in *allegro assai* time; next is heard the *Tuba mirum*, commencing by the *trombone* in B flat, the whole of the previous movements being in D minor; the bass voice begins the *Tuba mirum* solo, the tenor coming in, also in solo, on the words *Mors stupebit*, followed by the alto solo at *Index ergo*, and lastly by the soprano at *Quid sum*. On the words *cum vix justus*, the four voices join in, in quartette, which closes the movement. The *Rex tremendæ* opens in G minor in a style of regal grandeur which cannot be surpassed; next follows the beautiful and flowing *Recordare*, in the key of F; in this movement the impressive tones of the *Corni di bassetto* are again heard. Next follows the *Confutatis* in A minor, with an extraordinary instrumental bass; the *Lacramosa* succeeds in D minor; it is in this movement that Sussmeyer is said to have finished the latter part, which I think may be traced after the eighth bar; however, Sussmeyer has closely followed Mozart's sketch and style in this piece. After which appears the *Offertorium Domine Jesu Christe* in G minor; this is a fine movement, and is undoubtedly Mozart's. The *Hostias* which follows in E flat, is a smooth flowing movement, which, if Mozart did not sketch for the present *Requiem*, must have been one of his early sketches, for even in its present form it is in an unfinished state, which, from its abrupt conclusion, every practical composer will side with me in. After

the *Hostias*, which has been ascribed to Sussmeyer, is repeated *Quam olim Abrahæ*. The next movement, the *sanctus* in D major, Sussmeyer claims as his own composition; but it appears to me that this is only a sketch of Mozart's introduced to fill up the vacancy, which probably Sussmeyer instrumented; independent of which it is much too short a *sanctus* for a mass of this magnitude. The *Hosanna* which follows, is the same as that following the next movement, the divine *Benedictus*, in B flat. Sussmeyer claims this also, but that is impossible. If Sussmeyer composed this movement he must be as great a composer as Mozart; there is not a note in the *Benedictus* but what every one will say is Mozart's. The short *Hosanna* which follows in fugue is the same as that introduced after the *Sanctus*. The *Agnus Dei* in D minor, Sussmeyer also claims as his; it is probably only an earlier sketch of Mozart's introduced. The *Lux Aeterna* is set to the same music that occurs in the first part, at the words *Te decet hymnus* commencing in B flat, and finishing on the chord of A, the dominant to D minor. The final movement of the *Requiem* on the words *cum sanctis tuis* is the same double fugue to which the *Kyrie* is set and the *Requiem* closes, on the words *quia pius es* in D minor. Sussmeyer, to answer his own ends, has evidently laid claim to more than belongs to him; and the probability is that he suppressed the original sketches referring to these several parts, as also the complete score of the beautiful *Benedictus* and following *Hosanna*.

It is to be hoped that this question will soon be set at rest. On the authority of a late letter from Vienna, it is stated that the original MS. of Mozart's *Requiem* has been discovered, and that it was composed for the Count de Waldsek, who wished to be thought a great composer, and who had already appropriated several of Mozart's compositions as his own. It was the Count's agent, *Lehtgab*, who was the real anonymous, and who gave the order to Mozart for the *Requiem*; but Mozart dying before the work was finished, it would have been rather awkward for the Count to acknowledge it as his own composition; he would have been sure to have been found out; hence the secrecy for so many years. The MS. after passing through the hands of four proprietors, is said to have been purchased for the Imperial library, at the price of 480 francs. The above confirms the statement of Zaurzel to M. André, and agrees in almost every particular.

It is to be hoped that a *fac-simile* of this interesting MS. will soon be published; so that the musical world may know what portions are found in Mozart's hand-writing, and if any of the movements differ from those already published.

JOSEPH WARREN.

CORRESPONDENCE.

GOD SAVE THE KING.

To the Editor of the Musical World.

SIR,—Observing a long letter in the last week's "Musical World," on the subject of the date of "God save the King," it occurred to me that I had seen a song or hymn on the same subject in an old manuscript in my possession. On referring to it, however, I find that it does not bear any similarity whatever to our present anthem, and therefore presume, naturally enough, that "God save the King" is not descended from it.

As some of your readers may be interested in the matter, I will give you a brief account of this little manuscript:—I saw it upwards of ten years since at an old book stall in Barbican, and bought it for a trifle, being attracted by the singularity of the writing, which I then thought was not very different from that in the fac-similes of Magna Charta.

It is a small quarto, and contains three different subjects: the song alluded to, which is in English, and written on remarkably coarse brownish paper; a few pages treating on a theological subject, entitled "*Boetius de Consolatione Philosophiæ*," which is apparently part of some copy; and also another little tract, headed "*Analyse des pensées variées sur L'Imprimerie*," both of which tracts are in a ragged and imperfect state, very much stained; they are written in different hands, the latter illegible and the former very plain; the writing of the song, which is in a different hand, is large and heavy, and the paper has run; it appears to have been a rough copy, and written in haste on a chance piece of paper, for it is very different from the paper of the other two.

The song is not headed with any title; the two first verses are tolerable plain, but the three last very illegible; it only contains five verses; the following are the two first as near as I am able to make them out.

"Ye kinge yis gode, ye kinge yes brave,
Ye kinge ye cuntrye he will save.
Godde prosper longe yis highnesse myte,
And gyve him grace to wynne ye fyte.

"Younge Henrye gode yis faire and brave
Noe fayrer kinge, noe cuntrye yever gave
To give ye yorkys in yier onne gyve
Long lyve ye kinge—ye kinge long lyve.

After the end of the last verse, but separated by a good interval, is the following, apparently a chorus, which is the best of the whole, and nearest our anthem:—

"Godde preserve yis highnesse grete
Godde preserve yis pryncelye statte
Godde preserve yis highnesse grete
Godde preserve yis myghtye statte."

At the back of the sheet on which this is written is a piece of music; but written on *six lines* instead of five; and with the small letters of the alphabet written above the top line. This, I am informed, is called "tablature music;" and I suppose it to be the music to the above words, as at the commencement is written, in a wild scrawl, "Godde preserve ye kinge;" and in a corner are the initials "G. I."

Who the song alludes to I cannot state; but I have thought, by the occurrence of one word in it, that it alludes to Henry VIIth. The word in question is "*Yorkys*," which I have rendered "*Yorkists*," to make any sense of it—this is only a supposition. The song, in modern English, would be as follows:—

The king is good, the king is brave,
The king the country he will save;
God prosper long his highness might,
And give him grace to win the fight.

Young Henry good is fair and brave,
No fairer king no country ever gave;
To snare the Yorkists in their own snare,
Long live the king—the king long live.

God preserve his highness great,
God preserve his princely state,
God preserve his highness great,
God preserve his mighty state.

The manuscript appears to have been collected together by some individual, as it is a mixed affair. On a fly-sheet is a name "Gascoigne Jeffray," in the same hand as the song; and near the bottom of the page is the date 1538, in a different hand, but equally ancient.

I have no objection to show the manuscript if any one deems it curious. If Mr. Rimbauld will send me his address, I shall be happy to forward it to him.

Bishopsgate-street, Without

JAMES HENRY SAVILLE.

November 6th, 1839.

To the Editor of the Musical World.

MR. EDITOR,

"Strange that such difference should be
'Twixt tweedle-dum and tweedle-dee."

Not less remarkable the difference between Indicator and Indagator! Your correspondent expresses a suitable horror of the printer's confusing our names. I can assure Mr. Indicator that had the mistake in question been committed, my chagrin would have been equal to his own; my mind, however, is now at ease; for after the specimen he has given us, there will be very little danger, henceforth, of his being mistaken for any decent or respectable writer.

Why the plague could he not have chosen a title not liable to this risk, and withal more appropriate? "Diffamator," "Spureator," "Fædator, &c." were all at his service, Besides, Indicator is a misnomer. When a letter is signed "Indicator," the public naturally looks to find something *indicated*, which it cares about knowing, whereas this writer exhibits nothing but his own proficiency in the slang vocabulary.

Your correspondent honestly confesses that "he has little to say on the Mozart con-

troversy, quoad Mozart;" a fact which will be evident to all his readers. As there is not a line in his letter to indicate that he knows a crotchet from a bull's foot, I have merely to reply to his literary criticism. He fastens upon two unlucky expressions of mine, "unmeasurable and infinite;" and worries them with cruel pertinacity through a score of pungent sentences. He discovers them to be tautological. Now his "*Quid tum postea?*" ingeniously introduced when no English could possibly serve the turn, repudiates at once a charge of classical ignorance. But surely a smattering of Latin might have taught him, that the terms are not synonymous. Be they so or not, I have the consolation of being condemned in good company, for the expression occurs in a line by one of our greatest poets, the name of whom, your correspondent will probably discover in the course of his critical and literary researches.

Your correspondent having shewn much shrewdness and penetration in his guesses as to the authorship of various letters, I may be permitted to hazard one on his account. *La langue trahit souvent le metier*, and his "boot-cleaning" metaphor would seem to indicate an acquaintance with that useful accomplishment. I shall not, however, be so unpolite as to suppose this, but guess him to be a collector of Facetiae for the Satirist newspaper; to whose classical columns, he would do well to confine his lucubrations.—I am, Sir, yours,
INDAGATOR.

REVIEW.

NEW SONGS.

O take me back to Switzerland. Ballad. Written and adapted to a German air, by the Hon. Mrs. Norton. (Chappel.)

The fair authoress has set some beautiful words to an air of indifferent quality. The sentiment is mournful and nostalgic; so that the concluding *fa la la* seems inappropriate.

Forget me not. Composed by the Same. (Chappel.)
The poetry again far above the music. The latter should have been revised by an experienced hand—there is no decision in the rhythm or modulations.

Five Songs. Words by the Hon. Mrs. Norton. Music by Miss A. Cowell. (Chappel.)

No. 1.—*The Blind man's Bride.*

No. 2.—*The Indian Exile.*

No. 3.—*Song of the Fairies.*

No. 4.—*The Name.*

No. 5.—*The Midshipman.*

Oh, for some British Schubert to set Mrs. Norton's ballads! We mean no disrespect to her fair partner, whose arrangements are by no means devoid of merit, but so little adventurous, that criticism starves upon them.

No. 1.—*A Blind man* finds the voice of his *caru sposa* a never failing source of delight. Years roll, and beauty fades; but he is not conscious of the change, as her voice is "all in all to him." The melody, in A flat, is quiet and unobtrusive, with a good modulation in the concluding phrase.

No. 2.—*The Indian Exile* is neither a Hindoo, nor a "gentleman from the back settlements," but merely a compatriot of ours with a liver complaint. He gets his furlough and sails for England, but dies in sight of shore. The melody resembles "Flow on thou shining river."

No. 3.—A very decided waltz. The words are addressed to some drowsy mortal by a troop of light-tripping fairies. The comatose gentleman cannot be a German; or he would be up and spinning with them before the end of the first stanza.

No. 4.—We must quote a few lines.

"Thy name was once the magic spell
By which my heart was bound,
And burning dreams of light and love
Were wakened by that sound.

My heart beat quick, when stranger tongues
With idle praise or blame
Awoke its deepest thrill of life
To tremble at thy name.

The rest is more beautiful still ; and calls for musical expression of more passion and power.

No. 5.—A monody on some departed midshipman, from the lips of a fair friend. The air is tasteful and expressive, perhaps the best of the five. In bar 2 of symphony, A sharp should be B flat.

In speaking of these productions, we have exalted the poet above the musician ; but Miss C. is evidently a lady of talent, and writes correctly. Our only wish is to stimulate her to a more ambitious effort.

My dear Mistress. Words, 1669. Music by E. Clare. (Coventry.)

A song of some pretensions in point of modulation. In bar 15, the D sharp in the treble should be F. The running bass passage is clever.

The scenes so long forgot. Words by H. P. Davies. Music by R. Carter. (Cleaver.)

A smooth and expressive andante in A flat.

INSTRUMENTAL.

Fantasia and Variations, or an Air à la Bellini for the Piano. By W. H. Holmes, Professor of the Piano at the Royal Academy. (At the Author's, 36, Beaumont-street).

We cannot understand this production. What is the meaning of an air "*à la Bellini* ?" Every body will recognise Amina's first Cavatina in the *Son-nambula*, "*Come per me Sereno*." But Mr. Holmes has made some most injudicious alterations in the text, which effectually mar its beauty, without exhibiting a particle of invention, or in the least affecting the identity of the air. There are, moreover, several harmonic crudities, at which an academician should blush. We may instance the doubling of the 7th in the 9th bar of the Introduction, and many subsequent errors of a similar nature.

6. *Waltzes di Bravura, for the Piano.* By J. R. Ling. (George and Manby). Mr. Ling's Waltzes have not much of the Bravura in them, but are very easy and pretty ; and will please those whose heads have not been turned by *Ländler* and *Strauss*. No. 5, is by far the best, and includes a good enharmonic transition from a sharp 6th to a dominant 7th.

Grand Fugue, Kyrie Eleison. From Mozart's *Requiem*. Arranged for Organ with Pedals, by E. Clare. (Coventry.)

A very good arrangement of this superb *fugue* ; requiring some active pedal execution ; three hands may perform it on the piano.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS.—The following is the programme of M. Hector Berlioz's new Symphony, to be performed at the Conservatoire, on the 24th instant:—

"Romeo and Juliet," dramatic Symphony ; with Choruses, Solos, and Prologue, in harmonized recitative ; the words by M. Emile Deschamps.

No. 1. Instrumental introduction, representing combats, tumult, and the intervention of the Prince—First Prologue (semichorus) air for Contralto ; continuation of Prologue ; Scherzino for Tenor Solo, with Chorus—end of the Prologue.—No. 2. Romeo solus—Ball and Concert Music in the distance—Grand Fête at Capulet's house—Andante and Allegro for orchestra only.—No. 3. Capulet's Garden, silent and deserted—Young Capulets, leaving the Fête, sing their recollections of the Music as they pass (Chorus and Orchestra)—Juliet in the balcony, and Romeo in the shade—Adagio (orchestra only).—No. 4. Queen Mab, or the Fairy of Dreams (Scherzo for orchestra only).—No. 5. Second Prologue (semi-chorus) Funeral Procession of Juliet (Chorus and Orchestra)—March in Fugue, alternately Instrumental and Vocal.—No. 6. Romeo at the Tomb of the Capulets—Juliet's revival (orchestra only).—No. 7. Finale Song by all the Voices—Double Chorus of Montagues and Capulets—Recitative and Air for Friar Lawrence ; Strife of Montagues and Capulets in the Cemetery—Double Chorus ; Invocation by Friar Lawrence—Oath of reconciliation—Triple Chorus.
Contralto Solo, by Madame Stolz ; Tenor Solo, by M. A. Dupont—Father Lawrence, M. Alizard—Chorus of the Prologue, 12 voices—Montague Chorus, 44—Capulet Chorus, 42—Total, 101 Voices, and 100 Instruments.—M. BERLIOZ will conduct in person.

METROPOLITAN.

MARYLEBONE LITERARY INSTITUTION.—The first of a series of four concerts was given last evening at this institution. The band was very ably led by Mr.

Walkins, and conducted by Mr. Sterndale Bennett, performing the overtures to *Der Freyschutz*, *Otello*, and *Massaniello*. The first of these was given with perfect ensemble, and with a power that we were far from expecting from a small orchestra. After so creditable an effect, we were surprised to find them wasting their talents in such twaddle as *Otello*, which is one of Rossini's most flimsy productions, and quite unworthy of the opera so named; nor do we think *Massaniello* much better. For overtures give us such writers as Mozart, Beethoven, Winter, Weber, Spohr, and Cherubini. The singers were Misses Rainforth and Wood-yatt, Messrs. Burnett and Ransford. The former lady was only respectable, in "Should he upbraid," *en revanche*, she took an efficient part in the *Norma Duett* with Miss Woodyatt, and excelled herself in Haydn's lovely canzonet, "My mother bids me bind my hair." The latter was deservedly encored—we have seldom heard it given with more pathos and force of expression. It is something like impertinence to praise Miss Woodyatt; her style is the true one, free from all gew-gaw, and there is a *je ne sais quois* in her voice which affects us more than we care to divulge—it is the "Canto che vell'anima si sente." She sang the soprano in Barnett's trio, "This magic wove scarf," subsequently a very beautiful contralto ballad by Hawes, or his daughter, "I must be silent still," part of the *Norma Duett*, and the variations to "O dolce concerto," with flute obligato by Mr. Richardson. These consist of little more than the ascending and descending scales of the gamut, which all our singers should be able to execute with facility. Yet, alas! how many of them would fail in the attempt. Mr. Burnett sang in the trio, and expectorated two songs, "All is lost," from the *Sonnambula*, and "The rose that blooms in yonder vale," a very pleasing ballad by T. H. Severn. This gentleman has a fine organ; but his articulation is any thing but distinct. If he would let his tones make their exit more naturally, they would be doubly effective. Mr. Ransford sang Bishop's descriptive scena, "Fast into the waves," and a composition of his own, "The oak and the lily." Unless he were labouring under temporary hoarseness, we should say that his voice had lost much of its *timbre*. Mr. Richardson and Mr. Patey performed solos on the flute and violin.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

CAMBRIDGE.—*The Choral Society*.—The Oratorio of the Messiah was performed at St. Mary's, on Tuesday morning, the 12th instant, by an efficient band of 130 musicians. Mr. Vennaled, and Professor Walmisley conducted. The vocal chorus had been so well trained, that very few *hitches* occurred, and the whole went off smoothly and with effect. The Overture was particularly well played, and indeed throughout the Oratorio, the instrumental band, including many of the Cambridge Philharmonic Society, left nothing to be desired. Mr. Hobbs was the principal *Tenore*, and the opening recitative and air were sung by him in better taste (to our mind) than we have heard them sung by Braham.—Miss Birch seemed to delight the audience even more than usual by the purity of her intonation, and the brilliant quality of voice to which we have so often given our meed of praise. But she does not appear to have studied the peculiar genius of Handel's music so successfully as Miss Hawes, and her *cadenzas* were more than once decidedly out of character.—Miss Hawes possesses the finest *contralto* voice we have heard since Malibran, indeed her lower tones can scarcely be called inferior even to those of that great artiste. Miss H.'s performance of the pathetic air "He was despised," and of her part in the duet, "O, Death, where is thy sting," were as perfect specimens of singing as the most refined connoisseur need wish for.—Mr. Machin sung the noble bass song, "Why do the Nations," in grand style, and the accompaniment by Harper, both in this and in "The Trumpet shall sound," was something not to be forgotten by all who heard it. Now we appeal to those who were wise enough to attend this Oratorio, and who felt (as we observed by most palpable evidence) the amazing power of Handel's music, as connected with the sublime words of Scripture, and the additional sublimity conferred by it on *them*, whether it were possible to be otherwise than penetrated with a sense of deep religious awe, and of genuine devotion. Yet there are not wanting some in this town who profess a holy horror at the idea of the sacred edifice being appropriated to a display of musical talent. Is this the result of stupid ignorance, or hypocrisy, which strains at a gnat and swallows a camel? Can there be anything *blasphemous* (this sounding word we quote as applied in our hear-

ing,) in chanting the praise of God, and of the great scheme of redemption, in God's own house?—where would they have it? in a theatre? we confess our disapproval of the performance of sacred Oratorios in any place of that kind, and agree with the Bishop of London, that they were better suppressed. But for the love of common sense, do let us hear no more of that wretched cant, which would proscribe the music best calculated to inspire true devotion in the place most expressly set apart for it. Much the same absurd pseudo-religious objections were raised at the last Norwich Festival to the performance of Spohr's Oratorio "Calvary." But truly on the appointed day, (in spite of pulpit harangues) the riveted and devout attention of fifteen hundred people gave St. Andrew's Hall the appearance of a church, and its occupants that of a congregation listening with heart and soul to some powerful and persuasive preacher; yet is Spohr's music less devotional, and less sublime than Handel's, especially in the Messiah. The *à fortiori* argument is sufficiently obvious. We cannot presume to say how many of our fellow town-folk were kept away from the performances on Tuesday by ill-defined and vague notions touching the blasphemy (!) of hearing *Hallelujah* and *Worthy is the Lamb*, repeated by the echoes of a church—but, whatever may have been their reasons, we cannot help thinking they displayed not only bad taste, but want of common courtesy, in staying away. It was equivalent to saying that the exertions made by Professor Walmisley to procure for them a good performance of first-rate music, had better been spared. The receipts of the oratorio and concert fall 60*l.* below the necessary expences incurred; and although this was provided for by the guarantee committee, it is a result little to be expected in a town like Cambridge—supposed to be some degrees in advance of others less favoured by the influence of literature, and the arts of refined life. The University showed that *they*, at least, appreciated the opportunity offered them; but the empty pews of St. Mary's Church, and the great predominance of academical dresses at the concert, spoke eloquently, and not much in favour of the refined burgesses of Cambridge. This censure, of course, is partial, and cannot apply to some cases of marked exception—which, perhaps, were so marked, as to make up for the want of appreciation shown by the tasteless part of the inhabitants. The concert was exceedingly good; and the two symphonies of Beethoven and Mozart were admirably played. Mr. Hobbs' singing of the *Adelaide*, was, perhaps, the gem of the evening. Professor Walmisley's quartett, *Fair is the Warrior's mural Crown*, gave unmixed pleasure to all who heard it; it is a beautiful composition, in which science is concealed beneath a sweet flow of harmony in the vocal and instrumental parts, leaving the ear satisfied, yet longing for more at the end. Miss Woodyatt sang Haydn's Canzonet "*The Mermaid*," very imperfectly, not comprehending the composer's intention, viz. the extreme of simplicity, to the exclusion of all ornament. The Overture to *Der Freyschutz* came in at the death, and is too magnificent to be wasted on an audience who could not spare ten minutes more to hear it. This "leaving too soon" is an indelible annoyance to those who are capable of enjoying good music. On the Continent it is thought *mauvais ton*, but is unfortunately common in England. The whole of the performances on Tuesday were such as to reflect much honour on the conductor and his troops, who merit thanks for their exertions, which were by *some* most shabbily paid.—It should also be generally known, that it is proposed to give another Oratorio in December. But whether this is to be or not, depends on the lovers of music in Cambridge, and near it. We can scarcely think it necessary to direct the attention of our readers, who may be admirers of this first of arts, to what is implied in this announcement. *By becoming Subscribers to the Choral Society* and by *this means only*, they may secure a repetition of the enjoyment, which those who heard the Messiah on Tuesday can appreciate; but unless some interest is displayed by the upper and middle classes in the town, it is not to be expected that such a loss, as has been incurred by the late performance, will again be risked.

MISCELLANEOUS.

MR. SHERIDAN KNOWLES is writing an Opera, to be composed by Benedict; but for which theatre we have not heard, most probably Covent Garden.

A NEW OPERA, composed by Mr. Loder, is to be brought out next week at Drury Lane, for which Mr. H. Phillips has been engaged; the subject of the Libretto is taken from the old nursery tale of the "Little Riding Hood."

THE PHILHARMONIC.—The directors have decided on not issuing single tickets for the concerts next season.

BLAGROVE AND LINDLEY gave concerts at Plymouth, Exeter, and Taunton this week, and they perform at Miss Lockey's concert at Oxford this evening; the vocalists are Miss Bruce and Miss Dolby.

THALBERG gives a concert at Newbury on Monday, and another at Bath on Tuesday, after which he will proceed to Devonshire and Cornwall; he is accompanied by the same vocalists. He has received very pressing solicitations to perform once more at Brighton, before he proceeds to Scotland and Germany.

MRS. ALFRED SHAW has accepted an engagement for a year at La Scala, at Milan, and was to have appeared in an Opera by Signor Verdi; entitled *Il Conte di San Boniface*. Another opera is to be ready for her in the spring.

WESTERN CITY GLEE CLUB.—The second meeting for the season was held at the new quarters of the society, Anderton's Hotel, on Thursday evening last, but was not so fully attended as the first. This may in some measure be accounted for by the Polish ball at Guildhall taking place on the same evening. A choice selection of glees was performed, and gave great satisfaction. It was announced that the new room, which is said to be well suited for the purpose of the club, will be ready by the next meeting.

SOCIETY OF FEMALE MUSICIANS.—H. R. H. the Duchess of Kent has very graciously consented to patronize this deserving institution, and has become an annual subscriber of five pounds.

SEDLATZEK, the flute player, will give a concert at Stafford very shortly, in conjunction with Messrs. Hay and Hayward, of Wolverhampton.

MADRIGAL SOCIETY.—The second meeting for the season takes place this evening.

THE CLASSICAL HARMONISTS, one of the oldest societies in the metropolis, commences its meetings on the first Thursday in next month; there are eight meetings held during the season on the same day in each month.

THE CHORAL HARMONISTS commence their eighth season on Monday the 9th of December. The following are the days appointed for the meetings of the society—9th December, 30th December, 20th Jan., 10th Feb., 2nd March, 30th March, 4th May. The rehearsals take place on the previous Saturday evenings.

THE VACANT SITUATIONS OF ORGANIST to Hanover Chapel, Regent Street, and Bermondsey New Church, have been filled up. The former by Mr. Lucas of the Royal Academy and four vocalists, who have undertaken to do the duty at the rate of sixteenpence each service; there are, however, three services, so that they will get four shillings each for their Sunday's exertions. We understand the reason for this strange proceeding is that the church does not fill so well as the gentlemen of the vestry think it ought, and therefore the above liberal offer made by the *violoncellist* has been accepted. We have not heard whether the instrument possesses a "violoncello" stop, if it does our friend will be quite at home. "Miss — a violoncello obligato, Mr. Lucas." The situation at Bermondsey was very properly played for; Mr. Adams, Mr. Novello, and Mr. Goss were the umpires, and Mr. May, after a contest with several candidates, has been elected the organist. This causes a vacancy at Greenwich Hospital to which Mr. May was organist.

A VIOLONCELLO PLAYER had a favourite instrument, which he called his "old woman;" being at a concert, the finger-board of his bass gave way: on which he dispatched a porter to his residence, desiring that his *old woman* might be sent to him immediately. The man ran with all speed, and knocked at the musician's door, which was opened by an elderly female. The messenger said, "You must come to the Hanover Square Rooms immediately, your master wants you on important business."

PLAY BILLS.—A rich Hollander has collected all the play bills of all the theatres in the world for the last twenty years, which he has bound up with notes, &c. By these documents, it appears that *Der Frieschutz*, by Weber, *Tancredi*, by Rossini, *Robert the Devil* by Meyerbeer, have been the pieces most often represented during that period. Up to this time, *Robert the Devil* has, it appears, by the archives of this Dutch amateur, been performed at one hundred and forty-four theatres.

MR. JOLLY'S OPERA, rehearsed at the Surrey Theatre in March last, has been accepted, and will be speedily produced at Covent Garden Theatre.

MISS DELCY.—This young lady, the daughter of Mr. Rophino Lacy, has made a most successful *début* in *Cinderella*, at Drury Lane, of which we shall speak at length next week.

CZERNY'S PIANOFORTE SCHOOL is decidedly one of the most valuable contributions to art of modern times. We are glad to see that the efforts of the publishers to bring it out in a splendid style, which it really is, will be in some measure rewarded by a numerous list of subscribers, amongst whom may be found a host of professors and *dilettanti*. The work is dedicated to Her Majesty, and the presentation copy, which we saw a few days since, was most handsomely bound in red morocco, well worthy the acceptance of our gracious sovereign.

TO CORRESPONDENTS.

The Letter of "An Observer" in our next.

Any correspondence on the subject of "God save the King" will be acceptable.

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Fantaisie, L'Elisir d'Amore.....	3	6
Rondino, Un Avventura di Scaramuccia.....	3	6
Rondino, Sonnambula Waltz.....	3	0
Variations, La dernière pensée de Bellini.....	3	6

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